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restored in Cyprus, because a photograph taken there showed a figure with a nose, one that had been found to be plaster after the statue was brought here, and the figure is now exhibited without that organ. Di Cesnola told him that the first time he knew that any restorations were made in the collection was when he returned from his vacation at Richfield Springs in 1880, and was informed by Balliard that restorations had been discovered. He told the witness that he had ordered Balliard to change all figures so restored to their original condition, and that this had been done, and that the collection was then entirely free from restorations. Upon this assurance was based the interview with Mr. Savage published in *The Evening Post* denying Feuardent's charges. When he had discovered that he had been imposed upon by the proof of the statements of Henkel and Alley, charging restorations, he renewed the offer of his resignation. Di Cesnola begged him to withdraw it and remain at the museum until after the trial of the Feuardent case. The witness agreed to withdraw his resignation, if Di Cesnola would at once tell the truth about the restorations. Di Cesnola said it would be impossible for him to do this at once. He promised solemnly that as soon as the trial of the Feuardent case was concluded he would tell the truth about all the restorations, would have all the bad ones destroyed, and allow the good ones, such as were legitimate, to remain, and would have printed on cards the truth as to the restorations, to be displayed alongside the figures in their cases. The witness asked Di Cesnola, "Will you include the truth about the sarcophagus of Golgoi?" Di Cesnola replied, "I cannot include the sarcophagus, the restorations on which were made under the supervision of so eminent an artist as J. Q. A. Ward." [Mr. Ward was one of the members of the investigating committee.]

#### MR. SAVAGE "TOO SENSITIVE."

The witness said that he told Di Cesnola that he could not withdraw his resignation unless the truth as to the restorations, and the whole truth, was made known at once. His reason for this course was a desire to refute the mistaken statement he had made in *The Evening Post*. Before he did so, however, he wished to give Di Cesnola an opportunity to himself tell the truth. Di Cesnola refused to make the statement asked for, on the ground that if he did so he would have to acknowledge defeat and the truth of Feuardent's charges, and so take away the whole groundwork of the defence which he would have against Feuardent. He protested against what he considered unnecessary sensitiveness on the part of Mr. Savage, saying, "You are troubling yourself unnecessarily and too much about trivial matters which do not personally concern you. I alone am responsible." To this Mr. Prime, who also tried to induce him to withdraw his resignation, added similar arguments, supplemented with the statement, "I wouldn't be so sensitive as you are for a great deal." Nevertheless, the witness, finding that he could not obtain from Di Cesnola such a clearance of his skirts as he desired, forced his resignation, and left the museum on December 3d, three days after the date on which his resignation was to take effect.

Under cross-examination Mr. Savage said he wrote a letter to Di Cesnola while he was in Richfield Springs.

#### HOW MR. SAVAGE CHANGED HIS MIND.

The letter was read. It was dated in July, 1880, and the writer announced to Di Cesnola the publication in the *New York Herald* of Mr. Feuardent's charges in *THE ART AMATEUR*. He spoke of his detestation of Feuardent, was sorry that the days of horsewhipping were past, and concluded by expressing the hope that Feuardent would be crushed. Witness, in answer to inquiries touching it, said that he had written this letter under the impression that Di Cesnola had spoken to him truly. "I did not think," said Mr. Savage, "that he would make me his first assistant, put me in charge of the antiquities, and have me write guide books, and then conceal such restorations from me. I do not want to thrash Feuardent now," he added, in response to counsel. "It

would not be a relief to me now. Toward General Di Cesnola I entertain different feelings from what I then did." The following letter was then read:

METROPOLITAN MUSEUM OF ART,  
NEW YORK, Nov. 29, 1881.

TO GENERAL DI CESNOLA—Dear Sir: What I am about to say I say in hearty, affectionate and grateful remembrance of all that you have been to me from the first day that I entered the service of the museum, and in full admiration of your signal service to science and your brilliant career in America. When you told me on your return to the museum the second week in October that you knew nothing of the alteration I had discovered, and that it was important to your cause that you should be the first to make them known, which you would do during this trial, I accepted your declaration of ignorance gladly, and was only strengthened in what had been my intention from the outset, to give to my friends as a reason for resigning the interruption caused to my literary work by my studies in the museum. If, however, you discharge the janitor and his assistant for answering my question, "Were there restorations and what are they?" everything is changed. I cannot stand by and see it, especially since I brought him by my question into the trouble. Discharge these two men and you make them your enemies and you make me to be their ardent friend. I shall think of gratitude no longer. Everything, and more than I told you I had discovered, shall be revealed and published wide. Let me beg of you, dear General Cesnola, do not make this fatal mistake. In the memory of your innumerable kindnesses and unfailing courtesy, I am, dear sir, respectfully and gratefully yours,

A. DUNCAN SAVAGE.

The following letter was next read:

METROPOLITAN MUSEUM OF ART,  
NEW YORK, Sept. 1, 1881.

DEAR GENERAL DI CESNOLA: Yesterday I wrote as follows to Mr. Johnston, now at Nantucket:

"In the first of April, convinced of the existence of an original of Feuardent's card No. 1, which you had pronounced a forgery, I went to Mr. Prime, and said: 'I came to the Metropolitan Museum to devote myself to the study of its Cypriote antiquities as the work of my life. I therefore hold myself responsible, in some measure, for the Cesnola collection, and if your declaration and the photographs in Washington cannot be explained I must resign.' An explanation was given by Mr. Prime which was entirely satisfactory. Last Saturday, however, I discovered something which destroyed the explanation. I shall, of course, not make known the cause of my resignation."

I leave on the last day of September, and only one or two very intimate private friends whom I wish to understand my action in a crisis shall know what I have written to Mr. Johnston as president. I am painfully aware that my course is a desertion of one who has done everything in his power to further my career in the museum, but I must go my own way. I shall always be, in gratitude, yours,

A. DUNCAN SAVAGE.

Richard Watson Gilder, editor of *The Century*, and Mrs. Lucy W. Mitchell, an expert in archaeology, gave evidence as to the general injury to the Cypriote collection resulting from improper restorations. Mr. Feuardent testified as to his business relations with Di Cesnola, and rehearsed at length his discoveries of restorations in the Cesnola collection as told in his contributions to *THE ART AMATEUR*.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 309—"Jewelweed"—is the tenth of the series of wild-flower designs to be outlined and painted in flat colors. For the buds and the light part of the flower use

orange yellow; for the darker part of the flower use orange red; for the dots on the flower sac, dark red (red brown or violet of iron); in painting these dots it is safer to remove the yellow paint and put the red directly upon the white china. Leaves, medium green (apple, emerald, and brown greens). When dry take out the veining with a sharp point. Stems and veins of leaves, light green (to apple green add a little brown green). Pods, brown green or else the same green as the leaves. For the background add black or neutral gray to dark blue, making a blue gray; use this with flux. Lavender blue (ground color) would also make a good background. Outline distinctly.

PLATE 310 gives the third four of a series of sixteen daily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 311 gives four designs for photograph frames, representing harebells, Virginia creeper, carnations, and daisies. Work them in silk on satin, natural colors.

PLATE 312 is a plaque design—"Morning Glories"—published for J. F. L., New York. On a fine French china plaque this design looks well without a background. For the shadows of the flowers use carmine and apple green. For the marking and the delicate coloring of the flower use English rose, in powder, well mixed with turpentine and a drop or two of lavender oil. The calyx and the flower and bud stems are of grass green shaded with brown green. The leaves are deep green; for the first wash use grass green; when thoroughly dry put on a second wash of grass green mixed with a little cobalt, leaving the veinings of the leaf in the first pure color. For the shadows use brown green. Then with a fine brush outline all the work with brown No. 17, and deep purple in equal parts.

PLATE 313—Monograms in "E."

PLATE 314—Portions of a lambrequin, French ecclesiastical embroidery of the sixteenth century, now in the Spitzer collection. The smaller stems are of gold thread, and the larger ones are silver outlined with grayish blue.

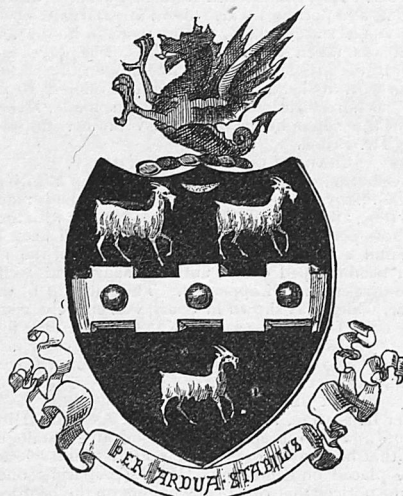
PLATE 315—"Hickory"—is a design for wood-carving on a panel by Benn Pitman of the Cincinnati School of Design.

PLATE 316 is a conventional design for a wall pocket in repoussé brass, the third of a series furnished by advanced pupils of the Woman's Institute of Technical Design in Fifth Avenue. This design is to be worked in two sections. A sheet of brass, twelve by twelve inches, will be required for the back of the pocket and for the face a piece ten by six inches. After affixing the metal firmly to the working board outline the head with a medium tracer carefully and evenly, and correct all inequalities in the work before proceeding to trace laterally. Do this from centre to circumference to prevent "bucking." Use a broad tool on the large curves, a medium one on the lesser, and a small one for the terminal circles and half circles. Examine the work carefully, and correct all inaccuracies. It is then ready for the grounding. For this design, select a bold, distinct matting tool, and lay in the ground firmly and evenly. Hammer directly around the head first, and more closely than elsewhere. It is well to mat in the entire surface of the larger sheet, even though partly concealed by the front section; work the latter section the same as the other. It is then ready to be trimmed into shape. This the tin-worker will do, and he will also turn the edges and pierce the holes needed. The parts can be joined by brass chain connections; pass a loop of the chain also from corner to corner at the top for hanging.

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# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.



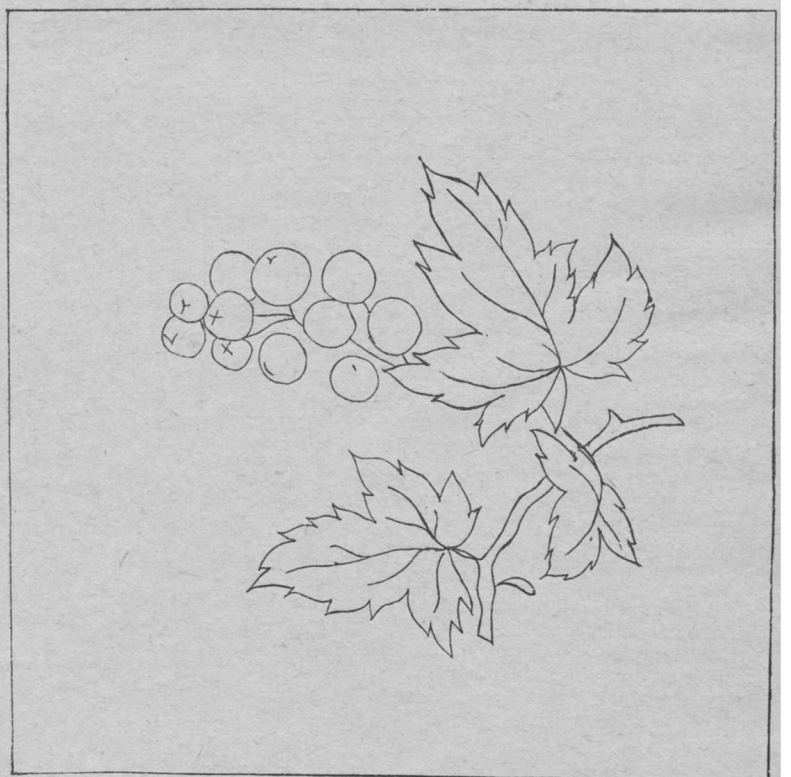
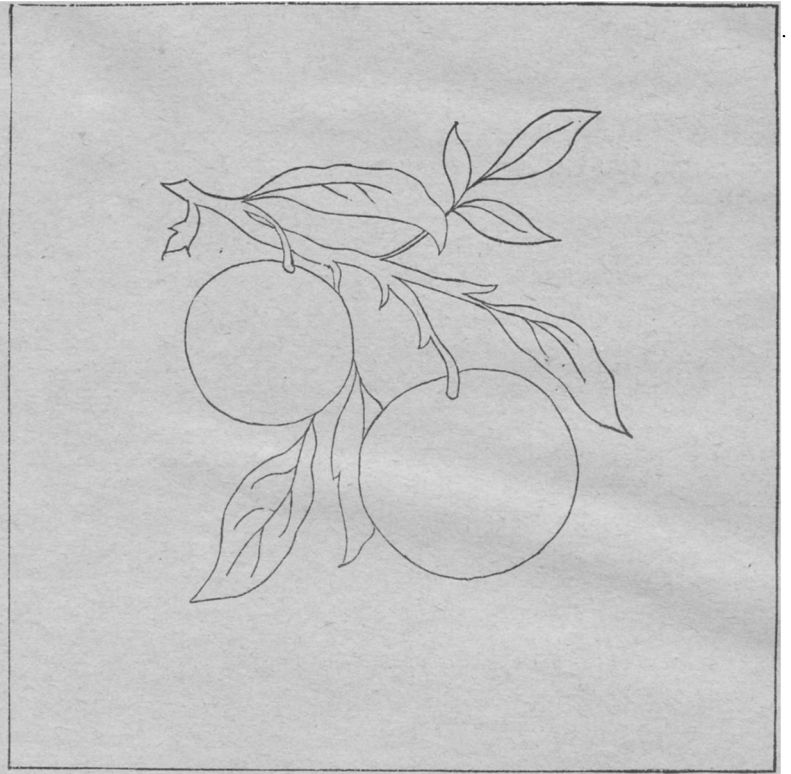
PLATE 309.—DECORATION FOR A DESSERT-PLATE. "Jewelweed."

By KAPPA. TENTH OF THE SERIES.

(For instructions for treatment, see page 56.)

# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.



**PLATE 310.—OUTLINE DESIGNS FOR DOILIES. Third Set of a Series of Sixteen.**

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 56.)



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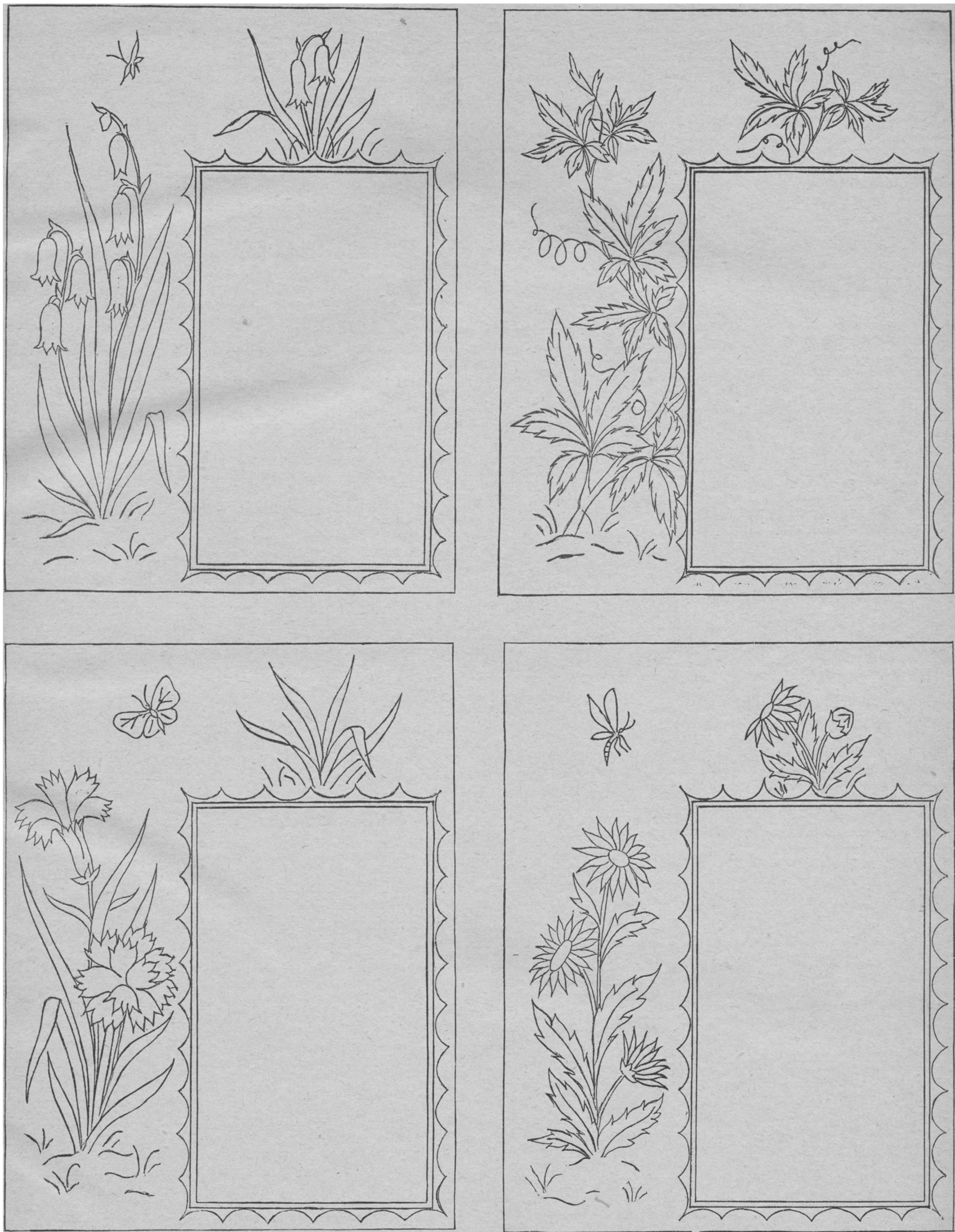


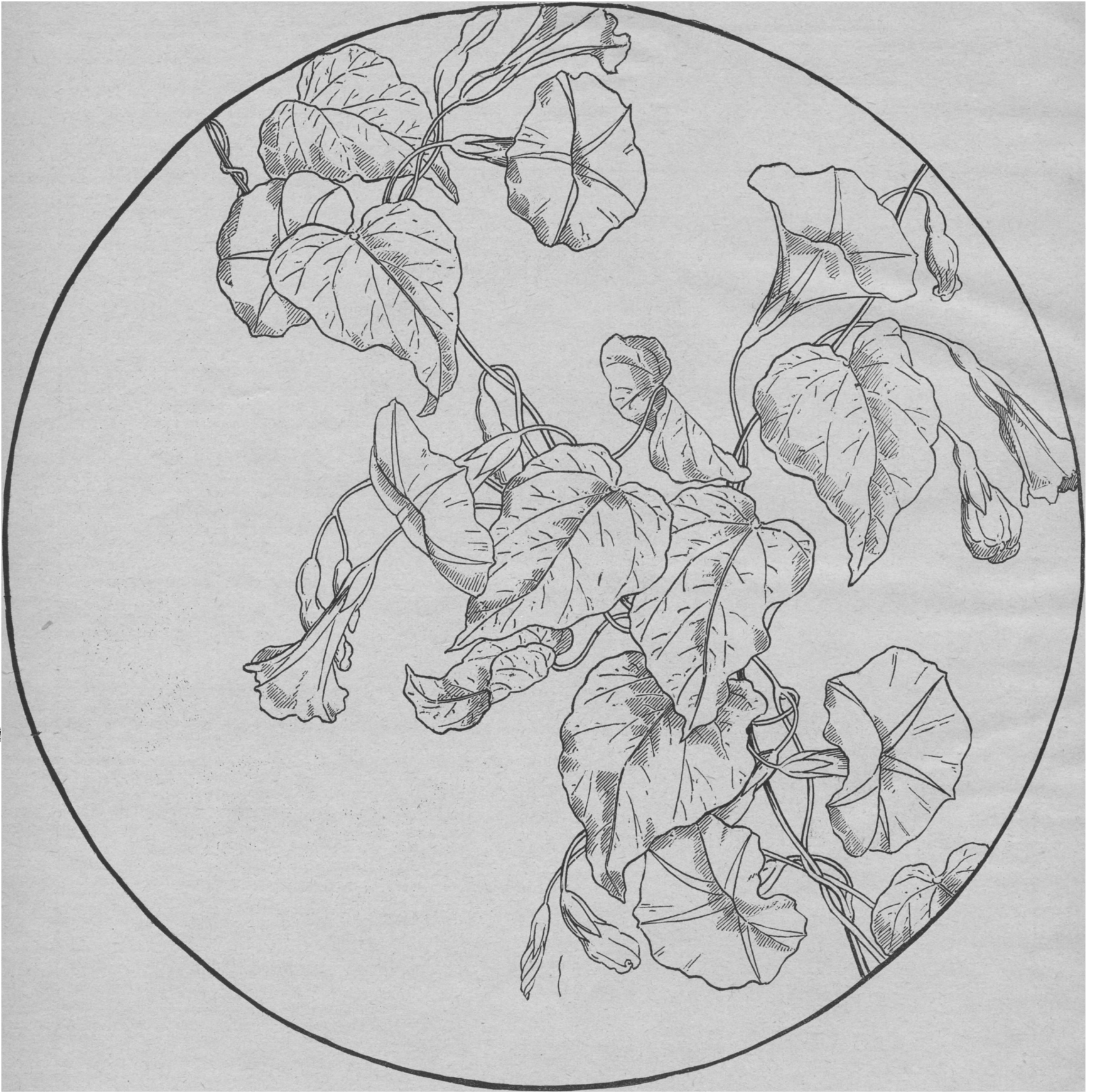
PLATE 311.—DESIGNS FOR PHOTOGRAPH FRAMES.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 55.)

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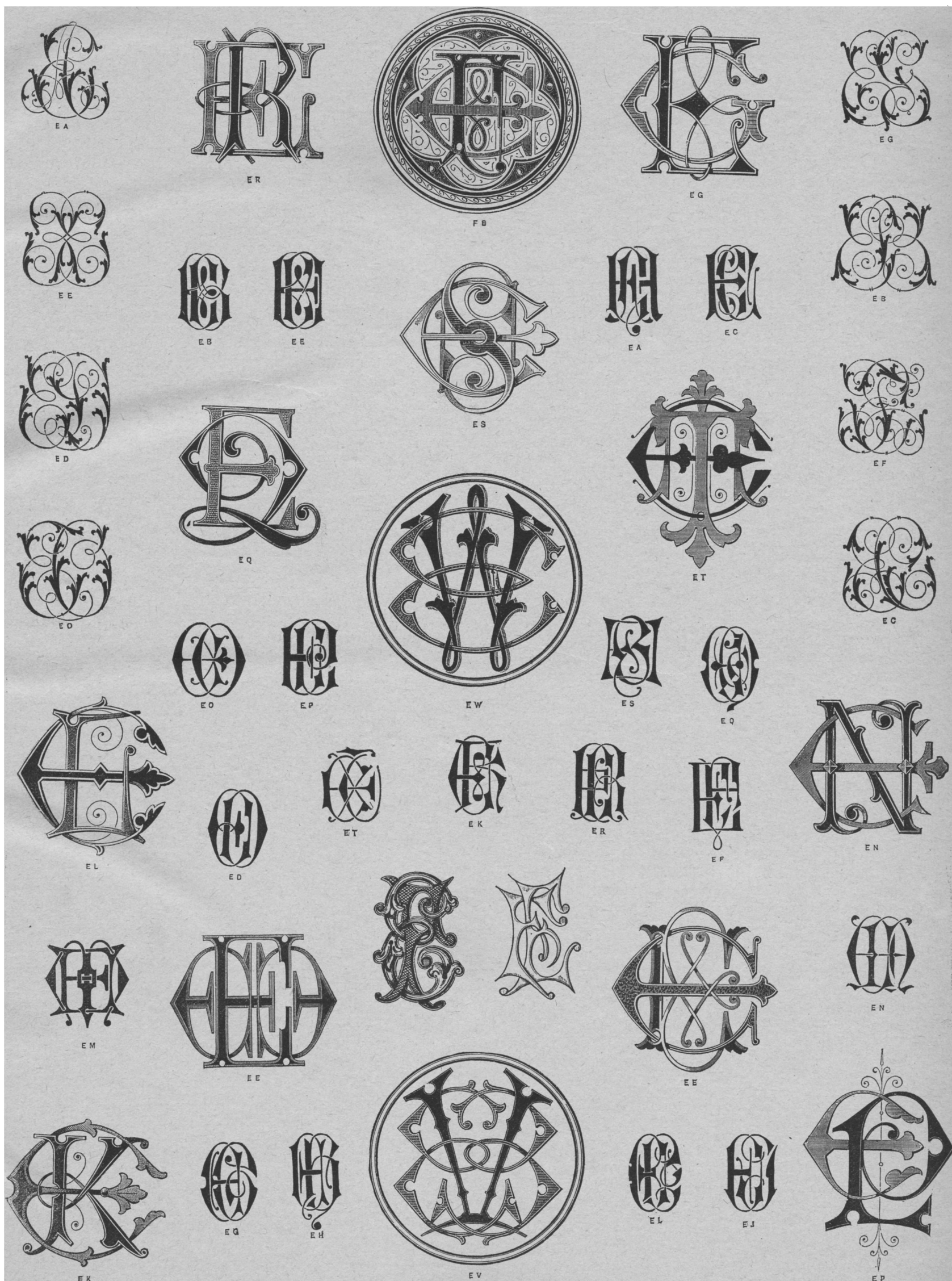
*PLATE 312.—PLAQUE DECORATION. "Morning-Glories."*

(See page 56.)



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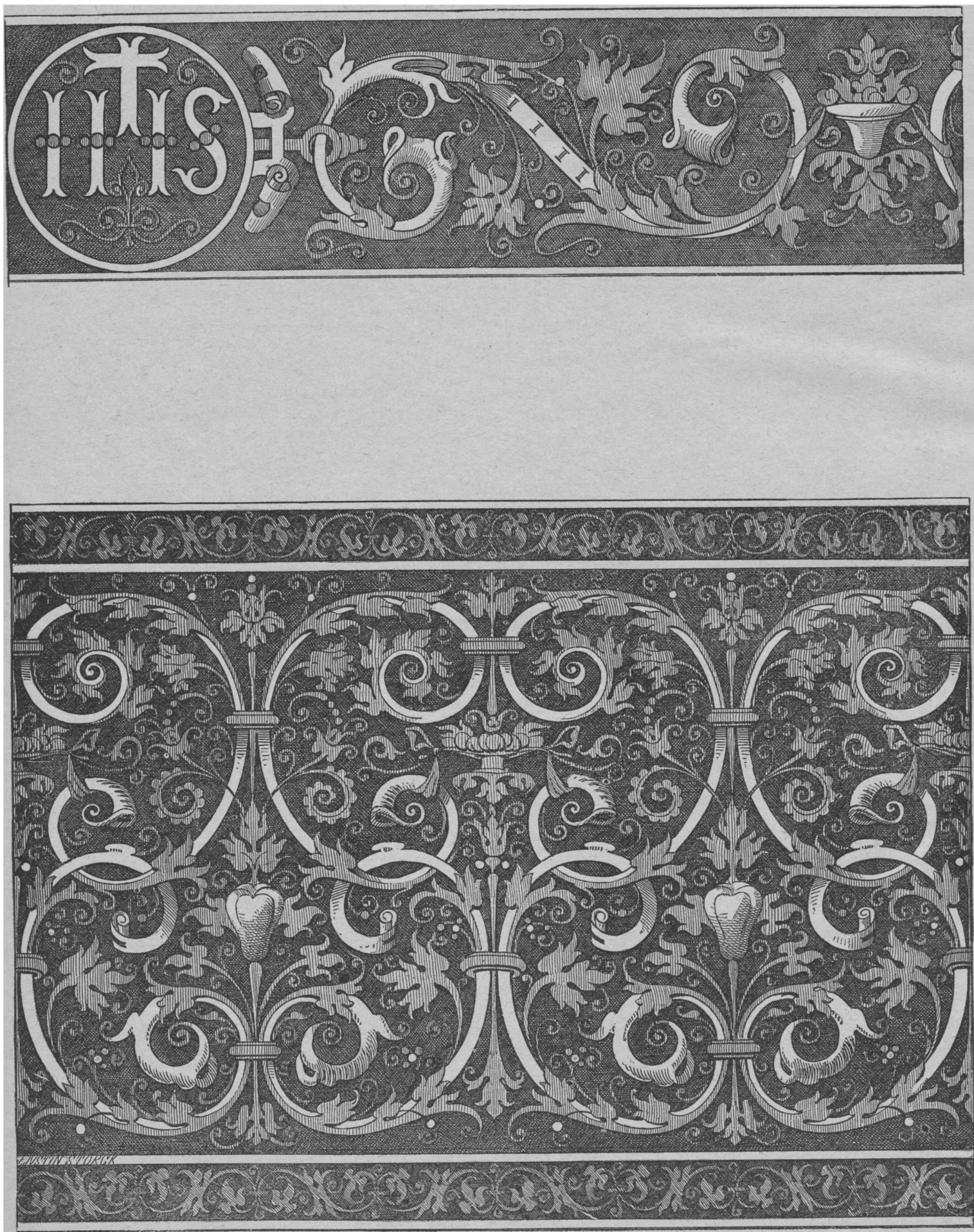


PLATE 314.—FRENCH ECCLESIASTICAL EMBROIDERY. *Portions of a Lambrequin.*

(See page 56.)



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PLATE 315.—WOOD-CARVING DESIGN FOR A PANEL. "Hickory."

By BENN PITMAN.



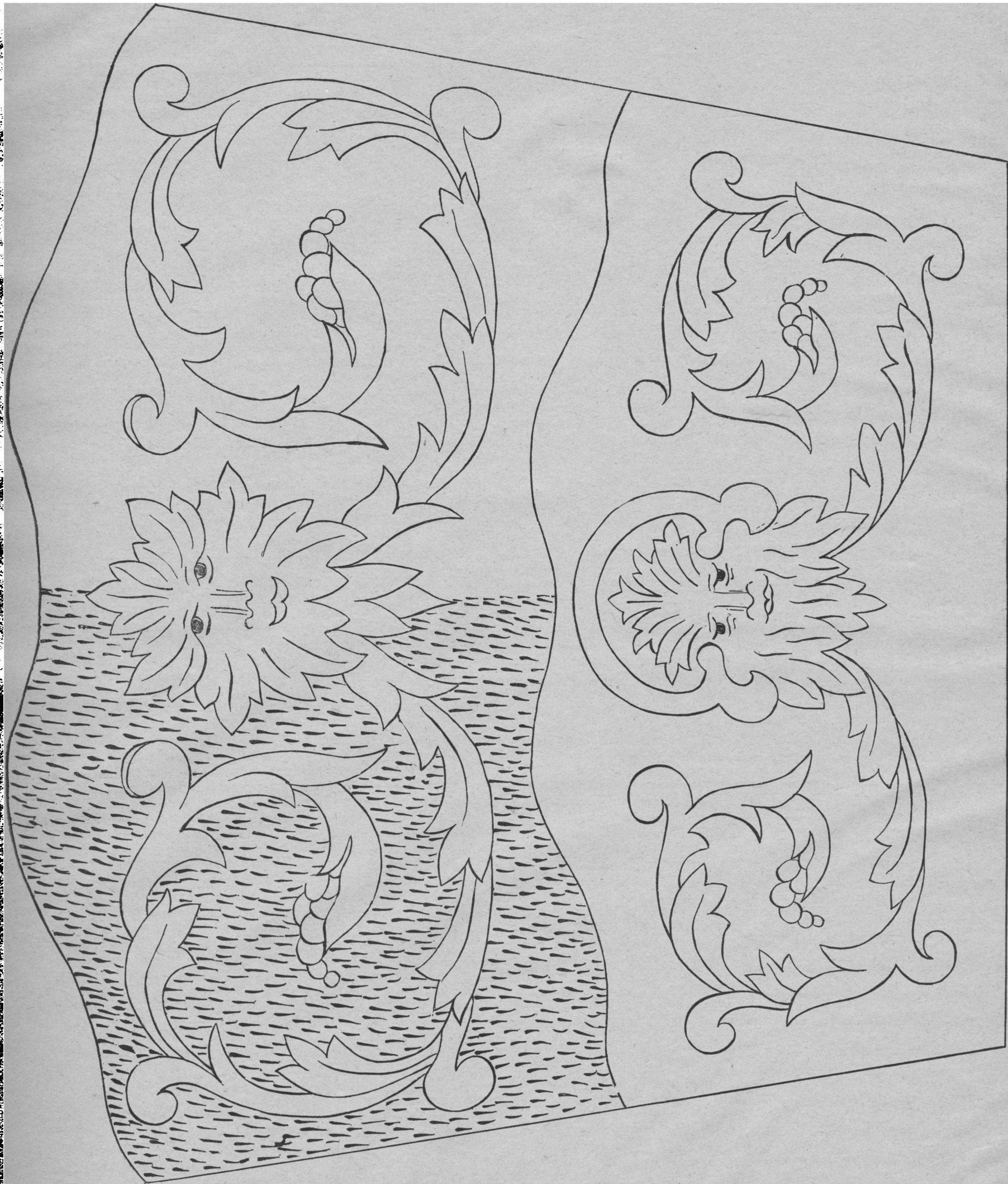


PLATE 316.—DESIGN FOR HAMMERED BRASS. "Wall-Pocket."

FROM THE WOMAN'S INSTITUTE OF ARTS AND CRAFTS. (See page 56.)